



## Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact [support@jstor.org](mailto:support@jstor.org).

American School  
of Classical Studies  
at Athens

VARIOUS STATUES FROM CORINTH<sup>1</sup>

---

[PLATES XV, XVI]

---

ALTHOUGH the yield of statuary from the excavations at Corinth has not kept pace with the rapidly accumulating evidence which establishes the topography of the city, still there have been brought to light, from year to year, statues and fragments of statues, some of which are here briefly described.

In the second century of our era Pausanias wrote that the remarkable objects in Corinth included some remains of the ancient city, but that most of them dated from the period of the restoration (46 B.C.).<sup>2</sup> The town, as disclosed by the excavations thus far, has nothing to offer in contradiction to this observation. Besides the two lions' heads which probably ornamented the fountain of Glauce, almost no piece of sculpture has been found which can be vouched for with certainty as dating from the old Greek times. It is remarkable that, in so large and wealthy a place, Pausanias saw but few pieces of statuary to which the name of a famous artist was attached. In the five chapters which he devotes to his account of Corinth, he mentions many curious and notable works, but only twice does he connect any of them with the name of its sculptor; and of these two names, one is of the legendary Daedalus, one of the obscure Hermogenes of Cythera. Evidently the people of the Roman Colonia Julia were content to revive the glory of Greek art by means of copies, and did not secure masterpieces of an earlier time.

<sup>1</sup> The author of this paper, a promising and beloved member of the School at Athens in 1899-1900, was drowned in the Nile, March 24, 1900. — ED.

<sup>2</sup> Paus. II, 2, 6.



COLOSSAL FEMALE FIGURE FROM CORINTH



SECOND COLOSSAL FEMALE FIGURE FROM CORINTH

## LIONS' HEADS

Of undoubted Greek workmanship are two lions' heads (Fig. 1) found in 1899 during the clearing of the fountain-house of Glauce. They were lying in the basin in front of the main spring-house, at a depth of eight or nine feet. The lower jaws are lacking, and the lower part of the snout of one is a little broken on its left, but in other respects the heads are preserved intact. Projecting from the mane of one of the lions is a fragment of a horizontal band with the beginning of an ornament, perhaps a vine. From this it would appear that the heads were attached to a strip of marble which must have run along the edge of the parapet at the front of the fountain.

The lions' heads are characterized by a certain show of life, which is kept well in bounds. In this respect they fall between the very energetic heads of the Tholos at Epidaurus and the

absolutely expressionless heads on the large marble cornice blocks of Roman times found in Corinth north of Pirene. The restraint just mentioned, and a certain schematic arrangement of the locks of the mane, might place them chronologically earlier than the heads at Epidaurus and nearer to the lions' heads from the Parthenon. They are probably, at least, as early as the period to which the beautiful, but now much mutilated, Greek workmanship on Pirene may be referred.



FIGURE 1. — TWO LIONS' HEADS FROM THE FOUNTAIN OF GLAUCE, IN CORINTH; A LATE MALE PORTRAIT HEAD.

## ROMAN PORTRAIT STATUE OF A WOMAN

In process of the work in 1898 a female portrait statue, of a type common in the Roman period, was brought to light (Fig. 2). There are lacking the head, which was set in separately, the left hand, which was dowelled on, the right hand, from above the elbow; the feet are broken away, but the



FIGURE 2. — ROMAN PORTRAIT  
STATUE OF A WOMAN, FROM  
CORINTH.

drapery is perfect to the plinth, which is also preserved. The figure is clad in a long chiton, which just touches the ground, and in an ample himation, which envelops nearly the whole figure, and one end of which was held in the right hand at the height of the breast, whence it fell over the left arm, in a way which recurs frequently in Roman portrait figures. The himation was not drawn over the head, as was usual in statues representing matrons, but was wrapped around the shoulders, in a mode adopted by the maidens of the period. A noticeable feature of the mutilation of the statue is the break left by the right arm across the front of the body. This is not a rough, irregular breakage, but is a smooth concave surface pitted all over with small chisel-marks. Evidently the arm was wrought separately, and placed upon this surface formed to receive it and thus roughened to make the cement more tenacious. The close small folds of the chiton are a plain indication of its material, — linen. The mantle is draped in lines following carefully the contours of the body, but yet allowing of a certain ample and large treatment unbroken by too many fine lines or deep creases. The pleasing manner of gathering the mantle under

the left arm, so that the folds seem to centre there and to radiate thence horizontally across the body and obliquely toward the advanced right knee, is a motive which later sculptors owed to Attic art and which had been familiar since the fourth century B.C. Roman artists, or Greeks working for Roman masters, felt they could not do better than adapt the old successful style to the new conditions of subject and mode.

The chief difficulty that confronts us in this statue is that of determining its period. Here the head, which would be of capital importance by reason of its coiffure, is not at our disposal. Of analogies, however, there is a sufficiency. We have to do with a Roman copy of a very prevalent portrait type, which it may be possible to trace back as far as the fourth century. Our statue is almost a line-for-line reproduction of several other well-known copies, among which may be mentioned the statue from Cuiculum published in the *Gazette Archéologique*, 1879, fig. 32; the so-called Polymnia of the British Museum (*Ancient Marbles*, pt. IX, p. 15); the famous Dresden replica from Herculaneum; two portraits in the Athens Museum — one from Aegion (Körte, *Ath. Mitth.* 1878, p. 95, pl. vi); and several reproductions found at Olympia, one of which has an inscribed basis.<sup>1</sup> The last is the only statue of this type to which an artist's name is attached. The inscription is:

Διονύσιος | Ἀπολλωνίου | Ἀθηναῖος | ἐποίει.<sup>2</sup>

Of this Dionysius, Furtwängler says: "He belongs, probably, to the Attic family of artists which flourished in the Augustan Age, and in which the name Apollonius seems to have occurred not infrequently. He may well be the son of that Apollonius from whom we have the bronze bust of the Doryphorus in Naples, or possibly of him who sculptured the Belvedere Torso. Epigraphical and sculptural evidence alike prove that he belonged to early Imperial times."

<sup>1</sup> *Olympia, Ergebnisse*, Tafelband III, pl. lxiii, 2.

<sup>2</sup> The inscription was first published by Furtwängler, *Arch. Zeit.* 1879, p. 147, no. 293. [See also *Olympia, Ergebnisse*, V, p. 659, no. 646.]

This is the extent of our tangible evidence for dating statues of this class. No extant copy can definitely be referred to a period older than that of Augustus. Our replica, judged by the character of the work, falls in line with the others, and is to be set in the Imperial epoch.

The variety of draped female figures on the Attic grave-reliefs, the statues of the heroized dead on graves, the numerous honorary portraits of women, — the numbers of which were swelled by the demands of Roman fashion, — must have drained the sources of invention of the handicraftsmen who made them, and hence drawn into currency every available motive from the treasuries of the old Greek genius. Hardly any beauty of style could have remained hidden from the search of those copyists to whom the heirship of ancient art fell. Hettner, in his Catalogue of the Augusteum Collection has already made mention, under his discussion of the Herculaneum replica, of a terra-cotta figurine from Thebes in the British Museum (*Elgin Marbles*, II, p. 122), which he says is decidedly earlier than the Augustan age, and which consequently carries this type of draped figure back into Greek times. Other examples might be brought forward, particularly the terra-cotta figurines published in the Odessa Museum (vol. I, no. viii, 1; vol. II, no. vii, 1). These exactly show the style of drapery of our figure, the only difference being that the right hand is at rest across the breast, not holding the mantle as in most of the statues. But in the *Collection Sabouroff*, vol. II, pl. cxi, we have, in a terra-cotta of the best Tanagra period, the action of our statue faithfully reproduced, except that the himation, after Hellenistic models, is shortened, while in the sculptured type, which goes back undoubtedly to pre-Hellenistic originals, the himation is longer, falling two-thirds the way to the ankle from the knee. But a still more striking analogy, because it is in marble and can be reasonably dated in the fourth century, is the figure of the central Muse in the middle one<sup>1</sup> of the Mantinean bas-reliefs. In this graceful figure

<sup>1</sup> Kavvadias, *Cat.* no. 216. [First published in *Bull. Corr. Hellén.* 1888, pls. i-iii.]



we have the long chiton contrasting, by its narrow folds, with the broad surfaces of the mantle. We have the mantle enveloping the left hand, which is slightly bent forward. We have the right hand crossed over the breast, and the wide corner of the himation hanging from it down over the other arm. The folds of drapery proceed, in the same fluent lines, from the middle of the left side. As in the case of the Odessa terracotta, however, the right hand lies at rest beneath the mantle, and does not grasp its hem to hold it in place, a motive which serves to enliven most of the portrait statues. The naturalness of this gesture, as well as the need for some apparent support for the heavy end of the garment, seems to indicate that the series of portrait figures has preserved the original motive, while the Mantinean figure is a variation from the canon. However we regard this point, we may at least admit that in the Mantinean basis we have another of those links which connect the later art with the earlier and which helped to transmit, even into Roman times, the outward forms of Greek sculpture which persisted long after the spirit which animated the originals was lost.

#### DIONYSUS

In the course of the excavations of 1899, back of the north apse which forms the enclosure of Pirene, and near a large foundation of good Greek masonry, at a depth of some twelve feet, a number of statues and fragments were disclosed. We will first mention two fragments of a group of statuary. The larger consists of a base with the lower part of a male figure clad in a robe which falls gracefully over the feet. The feet are protected by sandals bound over the top by straps which meet in a diamond shaped clasp next to the great toe. The left foot is set forward as though to indicate either an advancing motion or an attitude full of action. The second fragment, a base with the fore paws and hinder parts of an animal sitting on his haunches, was found to fit exactly upon the first, forming one group and

bringing the animal close under the right side of the man. The dimensions of the pieces are as follows: of the base with the male figure, in centimeters: height, 75; width, 72; depth, 70; height of base, 13; the fragment with the animal measures 68 by 53 centimeters.

Whether we have here to do with an Apollo or Dionysus must, I think, remain a matter of doubt. If with the former, then the animal may be thought of as a griffin, and the Apollo,



FIGURE 3. — DIONYSUS, FROM CORINTH: FRAGMENTS.

in the character of Musagetes, as standing in an attitude of divine inspiration with the lyre in his hand. Apollo accompanied by the griffin as a symbol of holy and mystic inspiration for song<sup>1</sup> is a familiar figure in art. He appears sometimes naked, as in the example in the Capitoline Museum at Rome, sometimes clad in a long robe like the type of the Musagetes pictured by Conze.<sup>2</sup>

<sup>1</sup> Cf. Stephani, *Compte Rendu*, 1864, pp. 57 ff.

<sup>2</sup> *Heroen und Göttergestalten*, Taf. lxi, 3.

If, however, we have to do here with a Dionysus we may restore the figure with a panther by his side and with either a lyre or thyrsus in his hand. That Dionysus in long robe was a popular subject for artistic treatment appears from the large number of statues and vase-paintings representing him that have survived from all periods of Greek art. A fine example from archaic times is reproduced in Gerhard, *Auserlesene Vasenbilder*, I, pl. 38. From late Greek times the Dionysus Melpomenus erected by Thrasyllus on his choragic monument points to the continued popularity of the clothed type of the god.

Indeed, I am inclined to regard the fragment from Corinth as part of some such representation of Dionysus, especially as that deity seems to have gained considerable respect among the people of the Roman town. Almost the first objects that caught Pausanias's eye on entering the market-place were two zoana of this god. To these revered images as prototypes our statue cannot of course be referred; but that other, later representations of Dionysus were familiar to the Corinthians we may fairly assume in view of the reproductions appearing upon coins of Roman date. Imhoof-Blumer and Gardner publish five styles of coins bearing effigies of Dionysus in their 'Numismatic Commentary on Pausanias,' pl. iv, Nos. 77-81: No. 77 shows the god in long chiton standing with thyrsus in hand and by his side a panther. In other examples the panther is seated; in this one he advances with one paw raised. Still another type has the panther, this time seated, and the god is clad only from the hips in an ample robe. Now, the drapery on the left side of our marble fragment stands out in vertical folds at a considerable distance from the body, in such a way as to lead one to think that it has fallen from a height, probably from an extended or raised arm. Hence we conclude that the figure was fully clad and that the left hand was stretched forward in the act of grasping some object like a thyrsus. It must be admitted the analogy between the piece of statuary and the representation on the coin is very close, as the only

difference lies in the position of the animal which accompanies the god. That both were inspired by one original can hardly be doubted. The treatment of the deep folds of drapery is bold and free, the feet are well wrought and polished ; only the fore paws of the panther are somewhat hastily done. The work is Roman.

#### COLOSSAL FEMALE FIGURE

In the same place with the preceding statue was found a colossal female figure, well preserved except the left hand, the right arm from above the elbow, and the head, which were broken off (PLATE XV). The head and neck were of a separate piece and were set in a deep socket made to receive them. The figure is clad in a sleeved chiton, a long tunic hanging from either shoulder, and a large mantle, which, thrown over the left shoulder, is drawn around the body under the right arm, sweeps across the whole front of the person and finds support in the extended left hand. This great robe extends thus from the breast nearly to the feet, and leaves only a little of the tunic visible at the ankles. No contrast of texture is attempted between himation and tunic. The sail-like expanse of cloth is unrelieved by any refinement of modelling or by any delicate indication of the line of the limbs underneath, which it conceals, and the heavy folds falling from the left hand are quite hard and conventional. The undergarment is so stiff as to appear to be starched.

The question of the naming of the figure as well as of the tracing of the style brings us to several analogous statues of the better period. The general lines remind one of two well-known female portraitures : first, of Artemisia from the Mausoleum, and, second, of the Themis of Rhamnus, the one from the period of the full bloom of Greek art, the other from the times when it was already settling into its decline. Another statue very similar to ours is in the Naples Museum, and is pictured by Clarac, III, pl. 429, No. 771. Here are found the long tunic, the mantle drawn over the left shoulder and across the

body, and the heavy lines of drapery. Although the Naples statue has been restored as Ceres by the addition of a wisp of wheat in the left hand, there is no monumental evidence whatever for thinking of it or of our own statue as anything but the portrait of some Roman matron. It strikes one as singular to find appearing again on so huge a scale, for the statue is two metres in height, a type we are accustomed to admire in miniature, as it were. I refer to the graceful and delicate figure on the sarcophagus of the "Mourning Women" at Constantinople, — the fourth figure on the north face. Here the position of the feet, the folds of the tunic appearing under the long robe, the robe itself covering the body from breast to ankle, the sleeves of the chiton, the approximate position of the arms and hands, reproduce even in details the motives that persisted unchanged until they were adopted by some clumsy Roman workman, and were set up in exaggerated proportions in Corinth.

That the work is from Roman hands hardly admits of a doubt. The colossal scale in which it is conceived is calculated to emphasize the faults of workmanship. The sleeves of the chiton are blurred by hasty and bungling cutting; the rough edging on the side of the himation is merely coarsely indicated, serving rather to deaden the effect than to relieve the monotony of the baggy mass of drapery. The feet are rather better rendered than other parts of the body; they are bound in sandals like those on the Dionysus, with straps which are common, so far as I have observed, only to Roman copies. Although the marble is not rough cut, as in the poorest Roman work, and is not disfigured by the use of the borer, there is a finished mediocrity about the masses of drapery and an unleavened heaviness and lifelessness about the whole which betokens late work.

#### A SECOND COLOSSAL FEMALE FIGURE

It is with pleasure that we turn to another and nobler specimen of the sculptor's art, embodying an ideal more fitted to be treated on a large scale than the last. This fine statue (PLATE

XVI) was found without head or lower arms, and therefore our means of determining its identity are reduced to general considerations of style and drapery. The drapery consists of a linen chiton, gathered on both shoulders and sewed together on the upper arms to form sleeves; it falls to the feet, the top of which it touches but does not cover. That which gives character to the whole figure is, however, the himation of the diplax, or diploidion form, which is thrown doubled about the body, is caught at the waist by a girdle, and falls in massive folds at the side. One edge of the diploidion runs across the body just above the knees; the lower edge, midway between knee and ankle. The folds which on the breast run from right to left change their direction at the girdle, and fall massively straight down. Over the front of the body the heavy woollen material does not gather itself into plaits or folds, but presents a plain, smooth surface, like an apron. The horizontal edges of the diploidion are finished in a hem; the vertical edges show a rough finish, left by the marks of the loom. The feet are supported on sandals bound by a strap, little of which, however, appears. The girdle is a cord wound twice round the body and knotted somewhat jauntily in front. The following are the dimensions, in metres, of the statue, which is headless: total height, 2.025; height of base, 0.095; greatest breadth, 0.88; neck to girdle, 0.40; girdle to first hem of diplax, 0.60; hem to hem of diplax, 0.52; first hem to bottom of chiton, 0.825; greatest thickness of statue, 0.44. The arms were dowelled on; the left arm was bent at right angles to the body at the elbow, the right arm was either dropped at the side or slightly bent forward.

If we proceed from the examination of details to regard the general effect of the statue as a whole, we are impressed, first, by its extremely vigorous and uncompromising appearance. A tall stalwart form is set off by the most simple and unelaborated garments. There is no straining after grace or voluptuousness. Even the majestic breadth of treatment which we usually associate with the diploidion is shunned. One needs only to recall the Athenas of the "Farnese,"

“Hope,” and “Albani” types to have the contrast forced upon him between the massive dignity of their drapery and the close-fitting simplicity of our statue. The wide difference in effect between the ordinary treatment of the diploidion and that which occurs here is secured mainly by the use of the girdle. The girt chiton is, indeed, a constantly recurring motive; the girt diploidion I have found only rarely, and in no case in a piece of sculpture comparable to this in size or workmanship. Let it not be concluded, however, that any of the severity upon which we have insisted as forming the characteristic feature of this statue is due to the stiff handicraft of early art, nor yet again to the wilful imitation of the archaic style. Throughout, the artist who devised the type showed the most perfect artistic control of his material, unconstrained either by lack of skill or by reminiscences of an earlier and conventional mode. On the contrary, the sculptor has sought, even in minute details, to lend that variety and beauty to his work which arise from skilfully contrived contrasts conscientiously wrought out. Even so slight a detail as that already mentioned of the finishing of the seam is not without its appropriateness; for the straight smooth bottoms of the two parallel edges of the himation, needing a definite finish, receive a narrow hem which accentuates the firm and durable quality of the material. But on the side, where the drapery falls more massively, the rough edge bearing the impression of the loom is left to add to the effect of voluminousness and freedom. The folding of the outer garment along the right side necessitates heavy double pleats, which run in zigzags, after the usual fashion; these are, in turn, set off by long vertical folds dropping from the waist, while the abundance of material thus gathered on the side is sharply contrasted with the flat, rectangular surface on the front, which is itself cut halfway by the upper hem of the mantle. The monotony of a third plane surface over the breast is avoided by the right-to-left slant of the folds over that part of the body, a motive justified by the suspension of the whole gar-

ment from the right shoulder. A further relief for the eye is afforded by the variety of texture which is indicated on the marble surface. The narrow crinkled folds in the linen chiton set off the broad heavy surfaces of the himation. The feet, the only flesh parts that are now preserved, may be taken as an indication of the treatment of the flesh generally. They are most carefully chiselled, and have received a high polish.

The determination of the name of this statue is rendered difficult by the absence of the head, and of the arms which may have held an attribute. The difficulty is further increased by the rarity of similarly draped figures and by the total absence of replicas. Too stalwart and unbending for a muse, it is still too majestic for a portrait statue of the ordinary type. Though the vigor of pose reminds of the warrior aspect of Athena, the absence of attribute, especially of the aegis, excludes the possibility of regarding it as a representation of that goddess. Nor do any of the common types of divinities urge themselves upon our attention with convincing force. Two analogies, only, present themselves. First, in the Villa Albani are three figures restored as Canephorae, or priestesses of Ceres. They are clad in the diplax girt about the waist, and with bands crossing on the breast, where these are secured by a brooch in shape of a head of Acratus. Clarac (III, p. 142, no. 807 A) suggests that this Bacchic genius is a sufficiently appropriate symbol for a priestess of Ceres, in view of the association of the cults of Demeter and Dionysus. The arms and baskets of these figures are all modern.

The second analogous statue is one found at Eleusis and pictured by Furtwängler.<sup>1</sup> Furtwängler regards this as an early archaistic work from the fourth century B.C., as is testified by the inscription in good style, [Ἀθην]αίων ὁ δῆμος τοῖν θεοῖν. Here we find a mixture of the archaistic and of the freer fourth century styles. The diploidion hangs rather loosely over the lower part of the body, and the long chiton

<sup>1</sup> *Über Statuencopien im Alterthum*, p. 13.



is of decidedly an archaic pattern. But the girdle, high up under the breast, the small folds caught under it, and the change in direction in which they run, remind us of later work and bear an especially strong resemblance to our statue. The figure from Eleusis held something in both hands before it, which was further supported by a brace running to the middle of the body. The object in the hands was probably some chest or basin connected with the Demeter cult. The figure from Corinth, on the contrary, could not have employed both hands to support an object in front of it; and if either hand held an attribute, it was of sufficiently light weight to dispense with a support. Further, the position of the arms at the side will not allow us to restore her as a canephore. On the contrary, I am inclined to regard this as an heroic fifth century type which a later artist has reproduced with care. Although the photograph seems to indicate good Greek work, on the stone itself there are notable traces of haste or carelessness. Such are, above all, the sleeves. Here, where an earlier artist would have exercised his greatest skill to represent the fineness and delicacy of the soft linen, we have bungling and scratchy work. The masses of drapery between the elbows and body are somewhat too cumbersome for a really pleasing effect. Some of the folds about the girdle are executed with the border in the Roman manner. On the other hand, the thoughtfully conceived character, upon which the artistic effect of the whole depends, is far from being the product of the Roman spirit which, content to multiply by copies its legacy of Greek art, seldom ventured to invent new motives. In fact, if we are right in referring the two other figures to a sculptural type already fixed in the time of Praxiteles, it may be stated that most of the forms of antique sculpture, except those in distinctly Roman national style, were definitely crystallized by the end of the fourth century.

One discrepancy of styles in this figure remains to be noticed. It has already been observed that the hang of the garment over

the breast, the small folds about the girdle, and the change in the direction of the lines of drapery remind us of fourth century ideals. But the short, close-fitting chiton, barely covering the feet and nowhere touching the ground, is characteristic of the work of the middle of the fifth century. One may compare the so-called Lemnian Athena in Dresden, and particularly an Athena on a vase in *Élite Céramique* (I, 80). We find the short drapery, however, persisting until later in the fifth century, as in the figure of Core in the familiar Eleusinian relief. It is probable, therefore, that these two ways of treating different garments on the same statue may have been combined and that we have such a combination on this figure from Corinth, the original of which may be referred therefore to the end of the fifth or the beginning of the fourth century.

#### APHRODITE

Of quite a different character from the others is a torso of Aphrodite found in the course of the excavations. This torso, which is broken off at the thighs and of which the head is lacking, measures 86 cm. in height, 44 cm. in the width of the shoulders, and 21 cm. from breast to breast. The arms are broken off at the shoulder. The body is bent slightly forward from the waist and shows an inclination to the left side; that is to say, the left shoulder is somewhat lower and more advanced than the right. Along the right side the marble discloses a flaw which must have marred the beauty of the piece considerably. On either shoulder fall two thin locks of hair. The workmanship is careful and the surface has received a fine finish, but is devoid of warmth and feeling. The modelling of the muscles of the back, however, is especially good and firm, but the large bony left hip gives an unnaturally harsh appearance to the body.

A restoration of this statue on the lines indicated by the parts of limbs remaining gives us a figure which resembles in general the type of the Capitoline Venus. It is seen that the

left arm must have extended downward near to or across the front of the body, while the right may easily be conceived of as bent at the elbow and held before the breast at the dictates of modesty. Judging by a slight projection at the junction of the left leg with the body, it would appear that that limb was a little advanced or raised. The foot may have rested

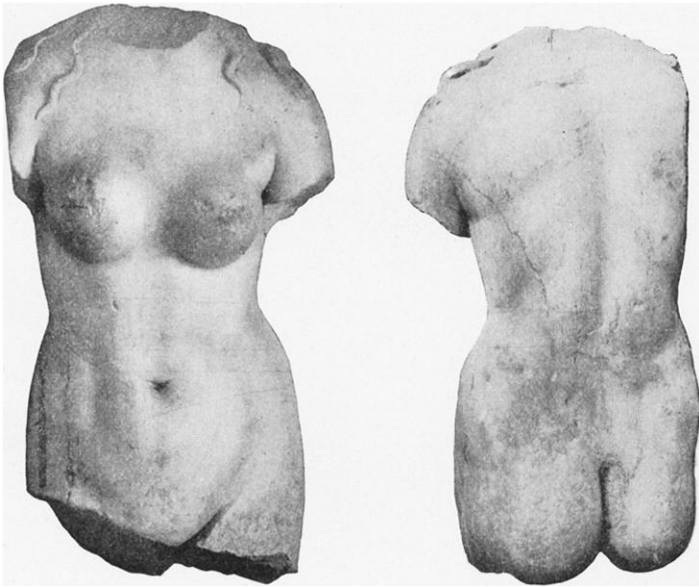


FIGURE 4. — TORSO OF APHRODITE, FROM CORINTH.

on some object, as a dolphin — an appropriate adjunct to the Aphrodite Anadyomene. The Corinthian copy is therefore a little varied from the general type of the Capitoline Venus, to which, however, it is more nearly allied than to other types.

#### LATE MALE PORTRAIT HEAD

The male portrait which is figured with the lions' heads (Fig. 1, p. 423) was found in 1899, in a much mutilated condition. It represents a man in the prime of life, as the wrinkles in the brow betoken high physical development rather than

age. The mouth and nose are largely broken away. The hair lies close to the head, and is only roughly wrought. The beard is indicated by short, quick strokes of the chisel. This workmanship refers the head to the third century of our era. Compare a Roman portrait head in the Berlin Museum (*Catalogue*, no. 428).

JAMES TUCKER, JR.

ATHENS,  
*February*, 1900.